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The British Gallery,
57 & 58, PALL MALL, S.W.

Opposite Marlborough House.

CATALOGUE
OF
THE FIRST PORTION
OF THE
Valuable Collection of Pictures

THE PROPERTY OF

MR. COX.



For Sale by Auction by
Messrs. FAREBROTHER, LYE & PALMER,
OF
8, LANCASTER PLACE, STRAND, W.C.

Dryden Press : J. Davy & Sons, 137, Long Acre, London.

MESSRS. FAREBROTHER, LYE & PALMER beg to call the attention of Collectors, Curators, and Committees of the various local Art Galleries throughout the United Kingdom to this important assemblage of

PICTURES BY THE LEADING OLD & MODERN MASTERS,

gathered during a long experience by Mr. Cox, as opportunity offered, either from Collections dispersed by auction, from the Painters themselves, or their Executors.

The Collection comprises Grand Works by Le Brun, Bassano, J. & A. Both, Caracci, Corregio, P. Cortona, Canaletti, A. Cuyp, Carlo Dolci, Greuze, Il Greco, Guido, Hobbema, Van Loo, Murillo, Moucheron, Poelemburg, P. P. Rubens, Andrea del Sarto, Vandervelde, Leonardo da Vinci, Zurbaran, and many others. Amongst the Modern Pictures are numerous interesting works by W. Hogarth; Sir Joshua Reynolds, P.R.A.; Thomas Gainsborough, R.A.; Richard Wilson, R.A.; J. M. W. Turner, R.A.; Sir Aug. Calcott, R.A.; Sir David Wilkie, R.A.; W. Collins, R.A.; John Constable, R.A.; W. Etty, R.A.; Old Crome; John Sell Cottman; W. Mulready, R.A.; Daniel Maclise, R.A.; Sir Edwin Landseer, R.A.; W. Müller; W. Linton; Henry Dawson, and many others of equal celebrity; the whole of which Messrs. FAREBROTHER, LYE & PALMER are instructed by Mr. Cox (who is reluctantly obliged in consequence of failing health to decline the more active part of his business as a Dealer in the Fine Arts), to sell by public Auction.

The First Portion

comprising upwards of ONE HUNDRED IMPORTANT WORKS by the OLD MASTERS, will be submitted on Thursday, the 6th July, 1882, as set forth in the accompanying Catalogue; and

The Second Portion

consisting of ONE HUNDRED AND TWENTY PICTURES of the highest order by the LEADING MODERN MASTERS, on Thursday, the 13th July, 1882.

The dates of Sales of the remaining portions will be duly announced in the Auction Columns of the *Times* and other newspapers, and Catalogues obtained at Messrs. FAREBROTHER, LYE & PALMER'S

Auction and Estate Offices,

8, LANCASTER PLACE, STRAND, W.C.

THE BRITISH GALLERY,
Nos. 57 and 58, PALL MALL, S.W.

CATALOGUE
OF
THE EXTENSIVE AND VALUABLE COLLECTION
OF
OLD & MODERN PICTURES

The Property of Mr. COX.

The First Portion

WILL COMPRISE

One Hundred Works by the Old Masters

OF THE

ITALIAN

FLEMISH

DUTCH

GERMAN

SPANISH

FRENCH

AND ENGLISH SCHOOLS.

Which will be Sold by Auction,

BY MESSRS.

FAREBROTHER, LYE & PALMER

AT THE BRITISH GALLERY,

ON THURSDAY, THE 6TH OF JULY, 1882,

AT ONE O'CLOCK.

May be Viewed privately by Cards on Saturday, July 1st, and the Three Days preceding the Sale; and Catalogues had at the Gallery; and at Messrs. FAREBROTHER, LYE & PALMER'S Offices,

8, LANCASTER PLACE, STRAND, W.C.

CONDITIONS OF SALE.

- I. The highest bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s. ; above Five pounds, 5s. ; and so on in proportion.
- III. In the case of any lot or lots upon which there may be a reserve, the Auctioneer shall have the right to bid on behalf of the Vendor.
- IV. The Purchasers to give in their names and places of abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale, Messrs. FAREBROTHER, LYE and PALMER, not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited, all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

First Portion.

CATALOGUE.

ON THURSDAY, THE 6TH OF JULY, 1882,

COMMENCING AT ONE O'CLOCK.

VAN BALEN.

LOT.

1. THE TRIUMPH OF BACCHUS.

ANTHONY BAPTISTE.

2. FLOWER PIECE.

P. DE LAER.

3. SMUGGLERS WATERING HORSES.

SWANEVELDT (HERMAN).

4. LANDSCAPE.

CUYP (ALBERT).

5. FIGURES AND SHEEP.

ORIZONTI.

6. LANDSCAPE; *from the Bale Collection.*

ORIZONTI.

7. LANDSCAPE: *from the Bale Collection.*

J. B. GREUZE.

8. HEAD OF AN OLD WOMAN.

Head of the Mother in the celebrated picture "L'accordée du Village."

GODFREY SCHALKEN.

9. A SOLDIER LIGHTING HIS PIPE.

BARNARDO CANELETTO.

10. ST. MARK'S AT VENICE.

AGNOLO BRONZINO.

11. A VENETIAN GRANDEE.

J. B. GREUZE.

12. THE ARTIST'S FATHER.

MARTIN DE VOS.

13. STAG HUNT.

ALBERT CUYP.

14. PORTRAIT OF THE ARTIST.

W. VANDER VELDE.

15. TEMPEST AT SEA.

FREDERICK MOUCHERON.

16. VIEW NEAR NAPLES.

DAVID TENIERS, JUN.

17. WINTER SCENE.

GASPAR POUSSIN.

18. LANDSCAPE.

AGOSTINO TASSI.

19. THE MOLE OF GENOA; *from the Collection of T. Creswick, Esq., R.A.*

ANTHONY WATERLOO.

20. LANDSCAPE AND FIGURES.

G. B. TIEPOLO.

21. THE WOMAN TAKEN IN ADULTERY.

LEONARD BRAMER.

22. THE BIBLE AND THE CHURCH.

PAULO VERONESE.

23. THE MARRIAGE AT CANA.

GASPAR VANVITELLI.

24. OLD ST. PAUL'S, ROME.

SEBASTIAN DEL PIOMBO.

25. WOMAN'S HEAD.

VAN FARLEN.

26. A TROUP HORSE.

PAUL POTTER.

27. AN OLD WHITE HORSE; *from the Collection of Sir M. White Ridley.*

THEODORE MICHAU.

28. RIVER SCENE WITH FISHERMEN; *from the De Kat Collection.*

GIACOMO DA PONTE (CALLED BASSANO).

29. THE NATIVITY; *engraved.* With the Engraving.

HENRY VAN VLIET.

30. INTERIOR OF A CATHEDRAL.

ADRIAN VANDER VELDE.

31. WHITE HORSE AND SHEEP IN A LANDSCAPE.

ADRIAN VANDER VELDE.

32. DIANA AS A SHEPHERDESS.

WILLIAM VANDER VELDE.

33. SEA PIECE, STORMY WEATHER.

PAULO VERONESE.

34. THE WISE AND FOOLISH VIRGINS.

Q. BREKENLENKAMP.

35. LA CUISINIÈRE; *from the Levy Collection.*

JAN LOOTENS.

36. GRAND LANDSCAPE AND FIGURES; *signed and dated.*

BATOLOMÉ ESTEVAN MURILLO.

37. THE ADORATIONS OF THE SHEPHERDS.

AMICONI.

38. FLORA AND CUPID.

CARLO DOLCI.

39. ST. JOHN THE BAPTIST.

J. B. GREUZE.

40. THE MAGDALENE.

PHILLIP WOUVERMANS.

41. LANDSCAPE AND FIGURES HALTING AT A SUTLER'S BOOTH.

J. BAPTIST WEENIX.

42. GRAND CLASSICAL LANDSCAPE AND FOUNTAIN, CHILDREN
WITH FLOWERS, BIRD AND DOG IN FOREGROUND.

PETER NEEF.

43. INTERIOR OF A CHURCH.

D. D. VELASQUEZ DE SILVA.

44. OLD WOMAN AND DOG ; *from the Byng Collection.*

BOTH, JOHN AND ANDREW.

45. A LANDSCAPE WITH CATTLE AND FIGURES ; *from Lady
Stewart's Collection.*

F. CORREGIO.

46. ST. JOHN.

ANDREA DEL SARTO.

47. ST. MARY, THE INFANT CHRIST AND ST. JOHN ; *from the
Blaisell Collection.*

G. B. TIEPOLO.

48. "DESIGN FOR A CEILING."

WILLIAM VANDER VELDE.

49. CALM WITH SHIPPING ON THE DORT.

DOMENICO GRECHE (CALLED IL GRECO.)

50. THE ADORATION OF THE INFANT CHRIST BY JOSEPH AND
MARY,

PROSPERO FONTANO.

- 37 51. THE HOLY FAMILY.

D. D. VELASQUEZ DE SILVA.

- 38 52. FEEDING DUCKS AND GEESE; *from the Collection of Cardinal Marco.*

MODENA (PELLEGRINO MUNARI).

- 38 53. THE VIRGIN, OUR SAVIOUR AND ST JOSEPH; *from the Collections of Lady Hampden and Lord Northwick. Exhibited in the Manchester Exhibition of Art Treasures.*

This picture, when in the Collection of Lord Northwick, attracted the attention of Dr. Waagen, and he thus speaks of it—"Gaudenzio Ferrari." The Virgin holding the child with Joseph. The child is of singular grace. The whole is very attractive in character, in the light and very transparent tone, and in the careful execution. Here called a Pellegrino da Modena"—Art Treasures in Great Britain.

JOHN WYNANTS.

- 42 54. GRAND LANDSCAPE WITH SANDY ROAD AND FIGURES.

ANTHONY WATTEAU.

- 42 55. ITALIAN COMEDIANS.

J. B. GREUZE.

- 40 56. INCIDENT IN THE FRENCH REVOLUTION.

ARNOLD VANDER NEER.

- 78 57. MOONLIGHT SCENE—THE ENVIRONS OF BRUSSELS.

EMANUEL DE WITTE.

- 38 58. INTERIOR OF A CHURCH; *from the Vernon Collection.*

BENVENUTO TISIO GAROFOLO.

- 33 59. THE INFANT CHRIST, ST. JOHN AND ST. CATHERINE; *from Lord Dunmore's Collection.*

Sadler D. D. VELASQUEZ DE SILVA.

- 28 60. A SPANISH PRINCE; *from the Collection of Lady Capel Brooke.*

Brooke D. D. VELASQUEZ DE SILVA.

- 28 61. A SPANISH GRANDEE, IN A RICH EMBROIDERED COSTUME; *from the Collection of Lady Capel Brooke.*

RIBERA, JOSE (CALLED IL SPAGNOLETTO.)

- 18 62. A PIETA—The Dead Body of Christ supported by St. John, the Magdalen kissing the feet, the Virgin with her hands clasped.

Sadler This grand Altar Piece is a repetition (with slight variations) of the Naples and Arundel Pictures. It was purchased from a Cadiz Monastery for the Prince Regent.

ANTONIA CANELETTO.

- 145 63. GRAND VIEW OF VENICE.

m. C. Hughes LEONARDO DA VINCI.

64. SALVATOR MUNDI.

Arthur (This Picture, undoubtedly among the most extraordinary productions of the Artist, was purchased of a French gentleman by Mr. Parke, and has remained in the possession of his heirs ever since 1821, when it was bought in at Mr. Christie's Sale Rooms for 800 guineas. It was engraved by Hollar, and is to be found mentioned in the Catalogue of the French Library as belonging to the Kings of France until the period of the Revolution of 1789. It is not a matter of surprise, though it will remain a mystery, by what means this master piece was brought away from the walls of the Abbaye of St. Denis, during the period of anarchy and disorder that followed the death of Louis XVI. ; but the archives prove it to have been originally painted for Francis I., the friend of Da. Vinci, and in whose arms the great Artist expired in 1519. That its abduction must be a source of infinite regret to the French Nation we cannot doubt, but we can only rejoice that it has remained so long in this country, and hope that such a treasure of art may not be taken from us, as it is worthy of a distinguished place in any National Collection.

It has been justly said that the divine majesty of the Saviour, combined with the perfection of human beauty, has never been so marvellously delineated as in Leonardo da Vinci's universally

celebrated "Last Supper," painted for the Duke of Milan, yet he is known to have been disheartened at the unapproachable distance still left between this Work and his spiritual conception of the Redeemer. In contemplating the Painting now in question, we are led to suppose that Da Vinci must have been urged by a fresh inspiration to convey once more to the world his soul's impression of the Divine attributes of Christ, who, while in the form of man, still retained in his person the light of divinity, and a something so mystically beautiful that none could look upon him unmoved. And so it is impossible to gaze upon the ideal features of this Picture, without feeling our hearts burn within us. From those absorbed eyes emanate eternal truth and love—sufferance—piety—and pardon. From those exquisitely delicate lips, no words could find utterance but words of firm, impartial justice—rebuke—and mercy. The attitude is full of placid dignity and sublime majesty. Leonardo da Vinci omitted the conventional "glory," round the head of Our Lord—and yet the whole aspect seems full of glory. Even the hands speak. The right holding up the benediction fingers—the left a crystal globe, whose transparency may typify that the universe has nothing hidden from His all-penetrating eye. The hair—the garment—all the details are carried out with more than his usual finish and purity. Here we see to perfection Da Vinci's predilection for his *chiara oscuro* effects; and what *chiara oscuro*! transparent shadows toned off into pearly gradations of light, until the whole figure seems emerging from darkness, and has the appearance of motionless life. However inadequately the pencil of man is able to portray the mingled Manhood and God-head, we feel, in beholding this head of Christ, that we have never seen a human head that ever approached it in sublimity.)

D. D. VELASQUEZ DE SILVA.

- 22 65. A WILD BOAR ATTACKED BY A WOLF.

KARLE DU JARDIN.

- 80 66. THE CELEBRATED PICTURE, "LA CHASSE."

LODOVICO CARACCI.

- 18 67. THE REPOSE OF THE HOLY FAMILY; *from the Collection of Mr. R. T. Nicholls. Exhibited in the British Institution in 1860.*

MINDERHOUT HOBBEWA.

- 200 68. LANDSCAPE AND CHURCH; *signed and dated 1662.*

BARTOLOMEO SCHEDONI.

- 76
34
69. THE SCOURGING OF CHRIST; *from the Collection of the Duke of Palma.*

PHILIP WOUVERMANS.

- 34
70. WATERING HORSES; *from Lord Dunmore's Collection.*

CARACCI (LODOVICO).

- 17
71. ST. JOHN; *from the Collection of Lord Coventry and Joseph Gillott, Esq.*

FRANCIS SNYDERS.

- 50
72. GRAND FRUIT PIECE WITH MONKEY; *engraved.*

FRANCESCO ZURBARAN.

- 48
73. THE ASSUMPTION OF MARY MAGDALEN.

FRANCESCO ZURBARAN.

- 38
74. THE LEGEND OF THE BELL; *from the Collection of the late King Louis Philippe.*

A. CORREGGIO.

- 35
75. MARY MAGDALEN AND ST. JOHN.

P. DE CORTONA.

- 36
76. THE MARTYRDOM OF ST. STEPHEN—who is lying on the ground surrounded by five of his murderers, one of whom is piercing his body with a spear, two angels bearing a wreath and a palm branch. The subject is treated in an unusual and interesting manner. *This noble chef-d'œuvre is from the Collection of Prince Lucien Bonaparte.*

GIOVANNI FRANCESCO BARBIERI GUERCINO.

- 50 77. DAVID AND BATHSHEBA; *the celebrated Work. Exhibited in Manchester Art Treasures Exhibition.*

PETER PAUL RUBENS.

- 72 *Bookes* 78. MERCURY AND HEBE; *the well known picture, painted by the artist in Rome.*

PETER PAUL RUBENS.

- 31 *Sculpture* 79. PORTRAIT OF MAYER, PHYSICIAN IN THE REIGN OF CHARLES THE FIRST.

PETER PAUL RUBENS.

- 85 80. DECIUS RECEIVING THE BLESSING OF THE PRIESTS BEFORE GOING INTO BATTLE; *the celebrated engraved picture. With the Engraving.*

JAMES HUYSMAN.

- 77 *Engraving* 81. PORTRAIT OF KATHERINE OF PORTUGAL, QUEEN OF CHARLES II.

This Picture was attributed to Sir Peter Lely in the Vernon Catalogue.

SIR PETER LE LY.

- 116 82. LADY IN ORANGE DRESS, WITH A SPANIEL ON HER KNEE.

PAUL VERONESE.

- 70 83. VENUS BUCKLING ON THE ARMOUR OF MARS; *from the Orleans Collection.*

ANTONIO CANELETTO.

- 55 *Sculpture* 84. CANAL SCENE, VENICE; *from the Fontleroy Collection.*

JOHN VAN HUYTENBURG.

- 15 85. A BATTLE PIECE.

G. B. CASTIGLIONE.

86. JACOB AND RACHEL.

10

DOMENICO PULIGO.

87. MADONNA AND CHILD WITH TWO SAINTS.

20

JOHN FYT.

88. DEAD GAME.

30

PHILLIP DE CHAMPAGE.

89. PORTRAIT OF A LITTLE GIRL ;
- from the Collection of Louis Phillipe.*

10

SEBASTIAN RICCI.

90. CHRIST HEALING THE BLIND.

13

ANTHONY WATERLOO.

91. HUNTING PARTY ON THE OUTSKIRTS OF A WOOD.

30

C. JANSSENS.

92. PORTRAIT OF A LADY IN A BLACK DRESS AND RUFF.

50

AMMERILING.

93. HEAD OF A LADY ;
- from the Collection of Prince Demidoff.*

9 1/2

LE BRUN.

94. THE BATTLE OF ARBELA.

24

ANTONIO CANALETTO.

95. GRAND VIEW OF OLD SAVILLE HOUSE, LEICESTER SQUARE.

54

GIORGIONE.

96. FINE PORTRAIT OF TASSO WHEN YOUNG.

48

TINTORETTO.

- 52 Subhyon
97. PORTRAIT OF ANTONIUS EMILIANO CENSOR, 1589

JOHN FYT.

98. DEAD AND LIVE GAME.

LE SUEUR.

99. JACOB AND LABAN.

JOHN BEERSTRATEN AND VANDERVELDE.

- 7 1/2
30
100. THE LANDING OF THE PRINCE OF ORANGE AT
ANTWERP.

JOHN VAN HUYSUM.

101. LANDSCAPE WITH FIGURES AND DOGS GOING TO THE
CHASE.

END OF THE FIRST PORTION.

